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camp than to the place where the enemy's line of battle had stood. If stress be laid on *equitatum* in 2.10.1, we may note that the enemy too had *equites* (2.9.2), who would probably have been among those that *ad flumen Axonam contenderunt* (2.9.3).

Let us sum up. We may never be able to draw a true plan of this battle, since there is in Caesar's account one grievous weakness; he has not said enough about the *fossae*. But that Colonel Stoffel's plan cannot be right we may be absolutely sure, for at least two reasons: (1) Caesar says nothing of the *Miette*, or of any second stream; hence, the modern investigator has no right to inject the *Miette* into his picture: this second stream is of the very essence of Stoffel's plan. (2) The *pons* can not have been located where Stoffel put it.

C. K.

### THE FUNCTIONS OF REPETITION IN LATIN POETRY

On page eight of my dissertation<sup>1</sup> I expressed the hope that I should some day be able to take up the study of the rhetorical tropes which depend for their effectiveness upon the repetition of a word (or a phrase). This article is submitted as a preliminary step toward the realization of that hope. The dissertation concerned itself, first, with a discussion of the device of conscious iteration<sup>2</sup> as handled by some twenty representative Latin poets, and, secondly, with an inquiry into the metrical treatment of repeated words. I am attempting here to show, by citation from the poets, the remarkably varied and effective use made of repetition. It is manifestly inexpedient to quote voluminously. I therefore present, in extenso, only three or four examples in illustration of each of the several points; where it seems worth while, I give references to other passages in which the type of iteration under discussion occurs. These references are selected from a large number of passages which I have collected and classified.

The functions of repetition in poetry may be divided into three classes:

- I Repetition for emphasis.
- II Repetition for rhetorical effects.
- III Repetition for metrical expediency.

These several classes may, for the sake of clearness, be subdivided as follows:

- I Repetition for Emphasis:
  - (a) To emphasize a word or a phrase.
  - (b) To accentuate the thought.
  - (c) To strengthen antithesis.
- II Repetition for Rhetorical Effects:
  - (a) To express<sup>3</sup> exultation.

- (b) To express pathos.
- (c) To express humor.
- (d) To express love.
- (e) To express quiet, repose, and dignity.
- (f) To express movement and action.
- (g) To express rage and derision.
- (h) To express tragic tone.
- (i) Miscellaneous effects.
- (j) In conversation.
- (k) In certain rhetorical figures<sup>4</sup>:
  - (1) Gemination (epizeuxis).
  - (2) Anadiplosis (anastrophe, epanastrophe, epiploce).
  - (3) Epanadiplosis (symploce).
  - (4) Anaphora (epibole).
  - (5) Antistrophe (epistrophe, homoeoteleuton).
  - (6) Epanalepsis.
  - (7) Antimetabole.
  - (8) Chiasmus.
  - (9) Traductio.
  - (10) Tautology.
  - (11) Paronomasia.
  - (12) Polypoton.
  - (13) Polysyndeton.
  - (14) Parechysis.
  - (15) Adnominatio.
  - (16) Alliteration.

### III Repetition for Metrical Expediency:

- (a) To bind together different lines, parts of lines or stanzas.
- (b) Repetition of a refrain.

Having discussed and illustrated these several points, I shall proceed to consider

### IV Unusual Forms of Repetition, in the following order:

- (a) The parody of repetition.
- (b) Freak repetition.
- (c) Careless and inartistic repetition.
- (d) Unconscious repetition.

#### I Repetition for Emphasis

(a) Manifestly there can be no better way of emphasizing an important word, or group of words, than by repeating the word or the group<sup>5</sup>. In the oral delivery of an oration or a poem the speaker may impart emphasis by tone or by gesture; but in written or printed literature, aside from position in the line or the inherent character of the word in question, repetition is the only effective device for emphasis. When a word or a phrase is repeated in the same place

<sup>1</sup>Repetition in Latin Poetry, With Special Reference to the Metrical Treatment of Repeated Words (referred to in this paper by the abbreviation, Repetition), New York, 1912. Pp. 80. Such isolated and incidental points on the functions of repetition as were made in that treatise are here presented more systematically.

<sup>2</sup>For a disquisition upon unconscious iteration, see the article by Professor A. B. Cook, in The Classical Review 16.146-158, 256-267.

<sup>3</sup>The term 'express' is used here for convenience. Often, if not always, the exultation or the humor, etc., is expressed by the actual words employed in the passage, even without the repetition. But the repetition emphasizes the pathos, humor, etc., and brings it out into sharper relief.

<sup>4</sup>See Cicero, De Oratore 3.206-208 (with Wilkins's notes) and Orator 135 (with Sandys's notes). Quintilian 9.3 is interesting in this connection. Compare, also, Baehrens, Poetae Latini Minores IV, pages 273-285.

<sup>5</sup>Compare Professor F. F. Abbott, in University of Chicago Studies in Classical Philology 3.67-68.

in successive lines, we obtain the greatest possible effectiveness. Let me illustrate<sup>6</sup>:

Catullus 51 b:

Otium, Catulle, tibi molestumst:  
otio exultas nimiumque gestis.  
Otium et reges prius et beatas  
perdidit urbes.

Martial 2.58:

Pexatus pulchre rides mea, Zoile, trita:  
sunt haec trita quidem, Zoile, sed mea sunt.

Vopiscus, Aurelianus 6:

Unus homo mille mille decollavimus.  
Mille mille mille bibat qui mille occidit<sup>7</sup>.

Florentinus 28-36 (Poetae Latini Minores IV, page 427):

Nam Carthago suam retinet per culmina laudem:  
Carthago in rege invictrix, Carthago triumphat,  
Carthago Asdingis genetrix, Carthago coruscat,  
Carthago excellens Libycas Carthago per oras,  
Carthago studiis, Carthago ornata magistris,  
Carthago populis pollet, Carthago refulget,  
Carthago in domibus, Carthago in moenibus ampla,  
Carthago et dulcis, Carthago et nectare suavis,  
Carthago flores, Thrasamundi nomine regnas<sup>8</sup>.

(b) It becomes difficult, at times, to differentiate repetition employed to accentuate the thought of a passage and that used simply to lay emphasis upon a word or a phrase<sup>9</sup>. There are, however, many clear examples of the former usage, some of which I cite:

Catullus 49.4-7:

gratias tibi maximas Catullus  
agit, pessimus omnium poeta,  
tanto pessimus omnium poeta  
quanto tu optimus omnium patronus.

Horace, Carm. 1.15.13-18:

Nequiquam Veneris praesidio ferox  
pectes caesariem, grataque feminis  
imbelli cithara carmina divides,  
nequiquam thalamo gravis  
hastas et calami spicula Cnosii  
vitabis . . . .

Martial 1.32:

Non amo te, Sabidi, nec possum dicere quare:  
hoc tantum possum dicere: non amo te<sup>10</sup>.

<sup>6</sup>Though this paper is directly concerned only with Latin poetry, it seems not amiss to cite, here and elsewhere, some striking examples from Greek poetry, and, from modern poetry, too. So, here, compare Anacreontics 8.5-9 (*ἔμοι μέλει . . . ἔμοι μέλει . . . μέλει μοι*); Aeschylus, Agamemnon 206-207; Sophocles, Oed. Col. 1000, 1003-1004; von Ruckert, Die Liebe ist der Dichtung Stern; de Musset, Rappelle-Toi.

<sup>7</sup>Compare the note on this passage in Peck and Arrowsmith, Roman Life in Latin Prose and Verse, page 192.

<sup>8</sup>This poem reminds one of Corneille, Le Cid 1301-1304. Compare also Vergil, Aeneid 1.553-554, 3.251, Bucolics 5.66, 68; Varro, Eumenides 35.4-6; Tibullus 1.5.61-65 (*pauper, praesto*); Terence, Phormio 406; Statius, Silvae 1.1.70-81; Seneca, Medea 487-488, Epigrams, De Corsica 1-5 (Poetae Latini Minores IV, pages 55-56); Propertius 1.12.20; Plautus, Rudens, Prologue 13, 18, Mostellaria 670-673; Pervigilium Veneris 2-3, 13-15; Ovid, Amores 1.15.29-30; Martial 2.20, 5.58; Juvenal 1.125-126; Horace, Carmina 2.20.5-6, Epist. 1.1.65-66; Prudentius, Hymnus Ante Somnium 5-8; Catullus 37.17; Ausonius, Mosella 359-361. Note also Shakespeare, Hamlet 5.2.244-250; Theocritus 1.100-103 (see the Introduction to Mr. Cholmeley's edition, pages 39-45); Anacreontics 16.1-2, 5-6, 9-10; Homer, Iliad 5.30-35 *Ἀπες Ἀπες . . . Ἀπες*; on this Dr. Leaf says: "Homer nowhere else repeats a word without change twice in one verse".

<sup>9</sup>Compare Cicero, Brutus 141.

<sup>10</sup>Compare Thomas Brown's lines on Dr. John Fell, Dean of

Vergil, Aeneid 1.709:

Mirantur dona Aeneae, mirantur Iulum.

Tibullus 1.1.61-63:

Flebis et arsum positum me, Delia, lecto,  
tristibus et lacrimis oscula mixta dabis.  
Flebis: non tua sunt duro praecordia ferro.

Ovid, Met. 5.599-600:

"Quo properas, Arethusa?" suis Alpheus ab undis,  
"quo properas?" iterum raucio mihi dixerat ore<sup>11</sup>.

(c) To show clearly the value of repetition in strengthening antithesis, it is necessary to quote but two or three examples:

Vergil, Bucolics 1.1-5:

Tityre, tu patulae recubans sub tegmine fagi  
silvestrem tenui musam meditaris avena,  
nos patriae fines et dulcia linquimus arva:  
nos patriam fugimus; tu, Tityre, lentus in umbra  
formosam resonare doces Amaryllida silvas.

Plautus, Most. 53-54:

TR. Decet me amare et te bubulcitarier,  
me vicitare pulchre, te miseris modis.

Claudian, De Raptu Proserpinae 1.134-135:

Mars clipeo melior, Phoebus praestantior arcu;  
Mars donat Rhodopen, Phoebus largitur Amyclas<sup>12</sup>.

## II Repetition for Rhetorical Effects<sup>13</sup>

(a) Exultation.

Vergil, Aeneid 3.522-524:

. . . humilemque videmus  
Italiam. Italiam primus conclamat Achates,  
Italiam laeto socii clamore salutant.

Horace, Carm. 4.13.1-2<sup>14</sup>:

Audivere, Lyce, di mea vota, di  
audivere, Lyce. . . .

Propertius 3.7.1:

O me felicem! o nox mihi candida! et o tu . . .<sup>15</sup>

(b) Pathos.

Horace, Carm. 2.14.1-2:

Eheu! fugaces, Postume, Postume,  
labuntur anni.

Catullus 3.3-4:

Passer mortuus est meae puellae,  
passer, deliciae meae puellae.

Christ Church College, Cambridge (1670), and also the following quatrain from Thomas Forde's *Virtus Rediviva* (1661):

I love thee not, Nell.  
But why I can't tell;  
Yet this I know well,  
I love thee not, Nell.

<sup>11</sup>Compare also Vergil, Aeneid 2.499-502, 3.639; Terence, Phormio 286-287; Seneca, Medea 130-141; Propertius 3.15.13-15; Plautus, Most. 7-8, 329; Persius 2.49-50; Ovid, Heroides 10.111-115 (*crudeles, . . . crudeles, . . . crudelis*); Aeschylus, Ag. 1156-1157; Euripides, Iph. in Tauris 108; Poe, Ulalume, first stanza; Milton, Lycidas 8-11.

<sup>12</sup>See also Plautus, Most. 59; Horace, Carm. 1.12.53, 57-60, 2.16.33-37; Ennius, Medea Exul 270-272, Cassandra 56-62 (Ennius is cited throughout this paper from Vahlen<sup>2</sup>); Catullus 62.42-44, 53-55; de Musset, Les Deux Routes 14-17; Heine, Das Meer hat seine Perlen; Shakespeare, The Passionate Pilgrim 12. Hadrian's verses (Poetae Latini Minores IV, pages 111-112, section 123, 1-8), quoted below, in the second part of this paper, under Freak Repetition, may also be noted in this connection.

<sup>13</sup>Repetition, 5-7.

<sup>14</sup>See Mr. Page's note on this passage, and his notes on Carm. 1.35.13-16, 4.2.49-50.

<sup>15</sup>Compare also Catullus 61.120-121, etc., 62.5, 10, 19, etc., 64.255; Pervigilium Veneris 2-3; Vergil, Aeneid 6.46; Lucretius 5.8; Anacreontics 46.1-6. Xenophon, Anabasis 4.7.24 (*θάλαττα, θάλαττα*) may be noted in this connection.

Vergil, Aeneid 1.222:

*fata Lyci, fortemque Gyan, fortemque Cloanthum*<sup>16</sup>.

Ovid, Tristia 3.3.7-12:

Nec caelum patior, nec aquis adsuevimus istis,  
terraque nescio quo non placet ipsa modo.  
Non domus apta satis, non hic cibus utilis aegro,  
nullus Apollinea qui levet arte malum,  
non qui soletur, non qui labentia tarde  
tempora narrando fallat, amicus adest<sup>17</sup>.

(c) To express humor.

Martial 1.47:

Nuper erat medicus, nunc est vispillo Diaulus:  
quod vispillo facit, fecerat et medicus.

Martial 1.100:

Mammās atque tatas habet Afra, sed ipsa tatarum  
dici et mammarum maxima mamma potest<sup>18</sup>!

Persius 5.132-133:

Mane piger stertis. "Surge!" inquit Avaritia, "heia  
surge!" Negas; instat: "Surge!" inquit. Non  
queo. "Surge!"

(d) To express love.

Tibullus 1.1.57-64:

Non ego laudari curo, mea Delia: tecum  
dum modo sim, quaeso segnis nersque vocer.  
Te spectem, suprema mihi cum venerit hora,  
te teneam moriens, deficiente manu.

Propertius 1.12.19-20:

Mi neque amare aliam neque ab hac desistere fas est:  
Cynthia prima fuit, Cynthia finis erit.

Ovid, Amores 1.3.15-19:

Non mihi mille placent, non sum desultor amoris:  
tu mihi, si qua fides, cura perennis eris;  
tecum quos dederint annos mihi fila sororum  
vivere contingat, teque dolente mori;  
te mihi materiem felicem in carmine praebet<sup>19</sup>.

(e) To express quiet, repose, and dignity.

Vergil, Bucolics 10.42-43:

Hic gelidi fontes, hic mollia prata, Lycori,  
hic nemus; hic ipso tecum consumerer aevo.

Claudian, In Eutropium II Praef. 59:

Emeritum suspende sagum, suspende pharetram.

Pervigilium Veneris 76-77:

Rura fecundat voluptas, rura Venerem sentiunt;  
ipse Amor puer Dianae rure natus dicitur<sup>20</sup>.

(f) To express movement and action.

Vergil, Aeneid 2.668:

Arma, viri, ferte arma; vocat lux ultima victos.  
3.639:

Sed fugite, o miseri, fugite, atque ab litore funem . . .

Catullus 63.12-13:

Agite ite ad alta, Gallae, Cybeles nemora simul,  
simul ite, Dindymenae dominae vaga pecora<sup>21</sup>.

(g) To express rage and derision.

Catullus 8.15-18:

Scelestā, vae te! quae tibi manet vita!  
quis nunc te adibit? cui videberis bella?  
quem nunc amabis? cuius esse diceris?  
quem basiabis? cui labella mordebis?

Seneca, Medea 503-505:

MED. Tua illa, tua sunt illa: cui prodest scelus,  
is fecit—omnes coniugem infamem arguant,  
solus tuere, solus insontem voca.

Martial 1.9:

Bellus homo et magnus vis idem, Cotta, videri:  
sed qui bellus homo est, Cotta, pusillus homo est.  
3.61:

Esse nihil dicis quidquid petis, improbe Cinna:  
si nil, Cinna, petis, nil tibi, Cinna, nego.

Horace, Carm. 4.13.9-12:

importunus enim transvolat aridas  
quercus et refugit te, quia luridi  
dentes, te quia rugae  
turbant et capitis nives<sup>22</sup>.

(h) To express tragic tone.

Vergil, Aeneid 2.483-486:

adparet domus intus, et atria longa patescunt,  
adparent Priami et veterum penetralia regum,  
armatosque vident stantis in limine primo.  
At domus interior gemitu miseroque tumultu.

Ovid, Heroides 10.111, 113, 115:

Crudeles somni, quid me terruistis inertem?

vos quoque crudeles, venti, nimiumque parati,  
dextera crudelis, quae me fratremque necavit.

Seneca, Medea 13, 16:

MED. Nunc, nunc adeste, sceleris ultrices deae,  
adeste, thalamis horridae quondam meis  
quales stetitistis<sup>23</sup>.

(i) Miscellaneous effects.

(1) Surprise.

Vergil, Aeneid 1.421-422:

<sup>16</sup>Compare Professor Knapp's note on this passage.

<sup>17</sup>Compare also Horace, Carm. 1.15.9-10, 3.3.18-21, 4.4.69-72; Propertius 3.15.13-15; Catullus 63.61, 68.20-23; Vergil, Aeneid 6.878; Seneca, Medea 138-142; Persius 3.15; Aeschylus, Ag. 121; Euripides, Helena 213-214, Alcestis 382, 390 (see Earle's notes ad locc.); Sophocles, Philoctetes 1103. Here may be cited Poe, Annabel Lee (last stanza); Uhland, Lebewohl; Swinburne, A Leave-Taking. Earle's note on Euripides, Alcestis 442, is interesting (see also below, footnote 66).

<sup>18</sup>Compare also Plautus, Most. 7-8, 329, 489-491, 832-838; Terence, Hauton Tim. 975-977; Horace, Epist. 1.1.93-96; Martial 1.109.19-23, 2.19, 12.39; Aristophanes, Frogs 1353-1355, Archarnians 1097-1098; von Ruckert, Der Papagei.

<sup>19</sup>Compare also Horace, Carm. 1.19.5-8; Ovid, Met. 1.498-501; Catullus 5.7-13, 64.334-336; Vergil, Aeneid 4.305-330. The passion of love and its wild grief at inevitable separation are finely set forth in this latter passage, especially by the network of repeated pronouns, and by the repetition of other words, such as *crudelis* (308, 311), *Troia* (311, 312), *per* (314, 316), and *propter* (320, 321).

<sup>20</sup>Compare also Horace, Carm. 2.16.1-8; Goethe, Über allen Gipfeln; Stevenson, Requiem; Tennyson, Sweet and Low (on his, see Corson, A Primer of English Verse, 16).

<sup>21</sup>Compare also Vergil, Bucolics 10.77; Seneca, Medea 450-453; Statius, Silvae 1.2.221-222, 226-227; Silius Italicus 1.568, 571; Pervigilium Veneris 28, 31, 32, 34, 35. A very striking example of this use of repetition in English poetry is a poem by Nora Perry, reprinted in The New York Times of March 19, 1911, entitled That Waltz of Von Weber's. Scott's Gathering Song of Donald the Black may also be cited here.

<sup>22</sup>Compare also Terence, Phormio 286-287; Juvenal 1.22-30 (*eum*), 51-53, 7.190-194; Catullus 112; Martial 2.7, 2.19, 3.63. 13-14, 7.3. See, too, Sophocles, Oed. Tyr. 547-548, Philoctetes 931-933.

<sup>23</sup>Compare also Vergil, Aeneid 2.560, 562; Ovid, Met. 8.231-233; Seneca, Medea 139-141; Aeschylus, Ag. 1080-1081, 1156-1157, 1209-1210, 1214; Sophocles, Philoctetes 1041; Euripides, Alcestis 382; Poe, The Raven (last stanza).

Miratur molem Aeneas, magalia quondam,  
miratur portas strepitumque et strata viarum<sup>24</sup>.

Juvenal 7,156-158:

. . . quae veniant diversae forte sagittae,  
nosse volunt omnes, mercedem solvere nemo.  
"Mercedem appellas? quid enim scio? . . ."

Terence, Phormio 510-511:

PH. Pamphilam meam vendidit. AN. Quid? vendidit?  
GE. Ain? vendidit?

PH. Vendidit<sup>25</sup>. . .

(2) Eager appeal.

Horace, Carm. 2.19.5-8:

Euhoe, recenti mens trepidat metu  
plenoque Bacchi pectore turbidum  
laetatur; euhoe, parce Liber,  
parce, gravi metuende thyrsos!

Ovid, Met. 1.504-506:

Nympha, precor, Penei, mane! non insequor hostis:  
nympha, mane! Sic agna lupum, sic cerva leonem,  
sic aquilam penna fugiunt trepidante columbae<sup>26</sup>.

(3) Firmness and resolution.

Plautus, Most. 264:

neque cerussam neque melinum neque aliam ullam  
offuciam<sup>27</sup>.

(4) "Does not the fact that *et . . . et*  
carry two ictuses bring out as nothing else  
could the duality of Juno?" So Professor  
Knapp, in THE CLASSICAL WEEKLY 3.11,  
on Vergil, Aeneid 1.47-48:

et soror et coniunx, una cum gente tot annos  
bella gero. . .

(5) Horace, Carm. 1.13.1-5:

Cum tu, Lydia, Telephi  
cervicem roseam, cerca Telephi  
laudas brachia, vae meum  
fervens difficili bile tumet iecur!

The lover's jealousy is finely set forth here by the  
repeated *Telephus*<sup>28</sup>.

Examples might be multiplied indefinitely, but  
those already cited show clearly, I think, the very  
wide range of effects which repetition, skillfully handled,  
is capable of producing.

Let us, before proceeding to the consideration of  
figures of speech, note

(j) Repetition in conversation. One instinctively  
turns to the drama for examples of this, the most  
venerable and universal type of repetition<sup>29</sup>. They  
are plentiful there; but they are to be found in no small  
number in the works of other than purely dramatic  
writers, and especially in satire (which, of course, is  
very dramatic). Reference may be made to a few  
passages which are notable for their display of this

type of iteration: Plautus, Most. 364-376, 553-555;  
Persius 1.2-3, 5.66-68<sup>30</sup>.

(To be concluded)

HUBERT MCNEILL POTEAT.

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## REVIEWS

Collar and Daniell's First Year Latin. Revised by  
Thornton Jenkins. Boston: Ginn and Company  
(1918). Pp. xi+347. \$1.12.

In the Preface of the new edition of Collar and  
Daniell, First Year Latin, the reviser expresses his  
indebtedness to Mr. Collar for suggestions concerning  
the plan and the scope of the revision, and says that  
his own aim had been to extend the application of the  
principles which underlay the book in its original form.  
The purpose of First Year Latin, as here stated, is  
to furnish thorough drill in the essentials of the lan-  
guage; to give early and continued opportunity for  
the reading of easy, connected Latin; to emphasize  
the dependence of English vocabulary upon Latin  
words; to achieve these aims, withal, through a pres-  
entation which is simple, clear, and interesting.

While these are the ends which are scheduled for  
most modern Beginners' Latin books, even a cursory  
examination of First Year Latin reveals the fact that  
in it no mere tendency to function is found. This is  
due, in large measure, to the unusual simplicity and  
clearness of the book. Realizing the unwisdom of  
attempting to teach to-day "what may be taught  
more properly to-morrow", the reviser has shown  
discernment in his selection of essentials, with an insis-  
tence that the work be a development. Rare forms  
and constructions having no bearing on the work of  
the Second Year have been omitted. Rules have been  
reduced to the lowest terms, wherein only the more  
common exceptions are noted. In the rehabilitation  
of certain time-worn formulas, there is an obvious  
effort toward greater clearness: e. g. among *-i* stems,  
masculines and feminines in *-ēs* and *-is* here do not  
mask a family deficit in the indefinite phrase 'not in-  
creasing in the genitive', but openly announce that  
they "have no more syllables in the nominative than  
in the genitive", while 'monosyllables in *-s* or *-x* fol-  
lowing a consonant' drop all camouflage and appear as  
"monosyllables ending in *-s* or *-x*, with a consonant  
preceding the *-s* or *-x*". Other hall-marks of the  
experienced teacher are seen in the marking of the  
accent in the first eighteen lessons, in the printing in  
full of principal parts of verbs, in the careful differen-  
tiation of certain usages and meanings, as well as in  
the exposition of such recondite points of modern  
grammar as the difference between active and passive  
verbs. The same perspicuity is shown in the develop-

<sup>24</sup>Professor Knapp says (Vergil, Introduction, page 84): "The repetition effectively portrays the astonishment of Aeneas as he sees marvel after marvel".

<sup>25</sup>Compare also Plautus, Most. 973, 973b, 974; Terence, Heauton Tim. 587.

<sup>26</sup>Note also Vergil, Aeneid 3.265; Juvenal 10.188; Seneca, Medea 478-481; Horace, Carm. 4.1.1-2.

<sup>27</sup>Repetition, 57. Compare also Horace, Carm. 2.17.9-12, Ars Poetica 268-269.

<sup>28</sup>Repetition, 23.

<sup>29</sup>Repetition, 5, 8-9, 11, etc.

<sup>30</sup>Compare also Terence, Phormio 510-511, cited above, page 142.